The Frick Collection

MEMBERS' MAGAZINE FALL 2016

RECENT ACQUISITION

Du Paquier Porcelain

The Frick Collection
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MICHAEL BODYCOMB

Letter from the Director

Featured on the magazine's front and back covers are fanciful creations of the Du Paquier Porcelain Manufactory in Vienna, an important center of porcelain production in Europe during the eighteenth century. The elephant—in actuality, a wine dispenser—is incredibly rare, one of only three known to exist. These wonderful objects are the Frick's most recent acquisitions, generously given to the museum along with twelve other Du Paquier pieces by Paul Sullivan and Trustee Melinda Martin Sullivan, whose collection of Du Paquier porcelain is considered to be the best private collection in the world. I am thrilled to add these stunning works to the museum's already strong porcelain holdings and to continue the Frick's tradition of acquiring only the most superb examples of fine and decorative arts.

One of our most popular programs in recent years has been our Free Nights, which offer extended hours and free admission on selected Friday evenings. I am delighted to announce that we have made these free evenings a regular part of our ever-expanding roster of programs. Going forward, the Frick will be open free of charge on the first Friday evening of most months and will present special gallery talks, music performances, and a host of other activities designed to inspire and delight. I encourage you to mark your calendars and bring your friends to our next First Friday, on November 4.

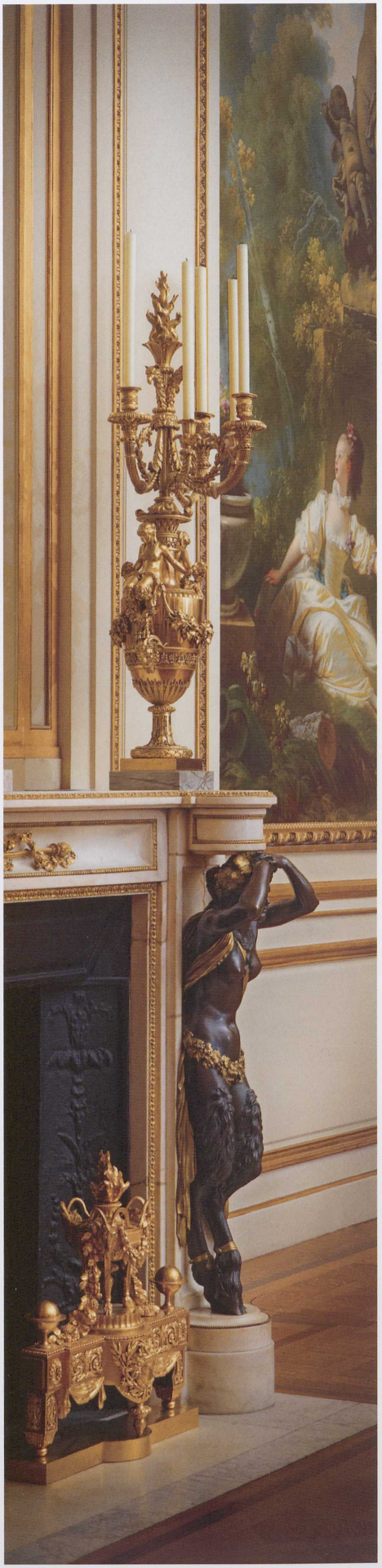
We continue our collaboration with the Norton Simon Museum in Pasadena, when later this month we present to New York audiences Guido Cagnacci's *Repentant Magdalene*, one of the most unconventional paintings produced in Italy during the seventeenth century. The Frick is the first museum in the United States to host a show dedicated to Cagnacci, a largely forgotten Italian artist whose astonishing oeuvre deserves a fresh look. In conjunction with the exhibition, Chief Curator Xavier F. Salomon has written a book about the artist, the first on Cagnacci to be published in English in more than thirty years.

On November 16, we present the first exhibition devoted to the chaser-gilder Pierre Gouthière, an artist unfamiliar to most, but whose exquisite works in gilt bronze were coveted by the elite of pre-revolutionary Paris. The exhibition, some five years in the making, brings together twenty-one of Gouthière's most brilliant creations, many of which have never before been shown publicly in New York; their assembly at the Frick provides the basis for a deeper understanding of this eighteenth-century French master.

Whether you visit the Frick to see our acclaimed exhibitions, study in the Library, attend concerts or lectures, or simply to enjoy the serenity of the galleries, I hope you will consider making a year-end gift to the Annual Fund. This year, Trustee Stephen A. Schwarzman has generously agreed to match, dollar for dollar, our Annual Fund earnings, so now is an excellent time to double your impact. Unrestricted gifts from our loyal members and friends are vital to our continuing work, and your contribution helps us to preserve the Frick experience that you and so many others have come to love.

With kind regards,

Ian Wardropper
Director



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The Frick Collection

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The Frick Collection, gift of the Melinda and Paul Sullivan Collection

BACK COVER
Two armorial pot-pourri vases, Du Paquier porcelain, ca. 1735,
The Frick Collection, gift of the Melinda and Paul Sullivan Collection

RECENT ACQUISITION

Du Paquier Porcelain from Vienna

The Generous Gift of Melinda and Paul Sullivan

MICHAEL BODYCOMB

The Frick Collection is pleased to announce the gift of a superb group of Du Paquier porcelain, given to the museum by Paul Sullivan and Trustee Melinda Martin Sullivan. The Sullivans generously permitted the Frick to choose fourteen examples from their extensive collection, considered to be the finest private collection of Du Paquier in the world. Made in Vienna roughly between 1720 and 1740, the objects will be on view in the Reception Hall early next year. This acquisition adds a new dimension to the museum's porcelain holdings, which have grown steadily since Henry Clay Frick's day.

Mr. Frick focused his porcelain collecting primarily on objects produced by the Royal Porcelain Manufactory at Sèvres, the pre-eminent eighteenth-century French manufactory, to complement the French paintings and furniture he acquired. In 1965, his collection of Chinese porcelain was augmented by some two hundred pieces through the bequest of his son, Childs. The museum's holdings were further extended by recent and promised gifts from Henry Arnhold of porcelain made by the Royal Meissen Manufactory outside Dresden. Now, the Sullivans' gift of Du Paquier porcelain enhances the Frick's already strong assemblage, which illustrates the Western fascination with Eastern models and represents the brilliant and distinctive tradition of porcelain production in Europe.

Europe had long sought to duplicate the composition and physical qualities of the ceramics it imported from China; the feat was achieved in Germany in the first decade of the eighteenth century at the Royal Meissen Manufactory, before being replicated by Du Paquier in Austria, then by Sèvres in France, and elsewhere. In 1718, Claudius Innocentius du Paquier, an agent in the Imperial Council of War at the Vienna court, was granted a twenty-five-year charter by Emperor Charles VI to operate a porcelain manufactory in Vienna. Although the secret of making porcelain by combining local clays containing kaolin with ground alabaster was jealously guarded by the Meissen manufactory, du Paquier used his diplomatic connections to lure several key figures from Germany to Austria. These included Christoph Conrad Hunger, a porcelain painter; Just Friedrich Tiemann, an expert in kiln construction; and Samuel Stöltzel, the Meissen kiln master, who brought with him the formula for porcelain paste. Named for its founder, the Du Paquier manufactory produced a range of tablewares, decorative vases, and small-scale sculptures that found great popularity with the Hapsburg court and the Austrian nobility.

An early work of about 1725 testifies to the Viennese manufactory's pride in its achievement. A tulip vase (page 4), part of a set of vessels called a garniture, features

All objects illustrated were produced by the Du Paquier Porcelain Manufactory, Vienna. Objects are from The Frick Collection, gift of the Melinda and Paul Sullivan Collection

THIS PAGE
Large round tureen from a service made for Czarina Anna Ivanovna, Du Paquier porcelain, 1735

OPPOSITE PAGE
Tankard, Du Paquier porcelain, 1735–40

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MICHAEL BODYCOMB

a fanciful view of Vienna and its spiritual center, St. Stephen's Cathedral. Circling the frame of this scene is a Latin inscription that translates: "The bowls that Vienna formerly shipped here under a thousand perils of the sea, she now produces for herself." The legend clearly signals the Du Paquier manufactory's debt to Asian ware, which the emperor Charles VI's Ostend East India Company had imported to the city since 1722.

A number of Asian motifs cover a Du Paquier tureen and stand of 1730–35 (opposite page), a form common in both European ceramic and silver dinner services of this period. Chinese-inspired handles in the form of leaping fish enliven the vessel. Its cobalt blue underglaze decorated with gold patterns and cherry blossoms reflect color combinations influenced by Imari ware, which was imported to Europe from Japan during the late seventeenth and eighteenth centuries. Within the fan-shaped cartouches, scenes of Chinese figures and temples have been adopted from German engravings published about 1720 in Amsterdam. The variety of sources and inventive adaptations characterize Du Paquier's spirited production.

As the renown of the Du Paquier manufactory spread, commissions came from capitals throughout Europe; the emperor and members of his court also sent these prized objects as diplomatic gifts to their counterparts in foreign lands. A magnificent tureen (page 2)—one of more than forty from an extensive service created in 1735 for Czarina Anna Ivanovna—illustrates porcelain's role in cementing political and dynastic ties. In 1726, Austria and Russia signed a treaty of mutual defense against military threats from the Ottoman Empire and subsequently became allies during the War of Polish Succession (1733–35). It is likely that, to strengthen this alliance, Charles VI sent Anna Ivanovna the Du Paquier service, most of which is still in the State Hermitage Museum in St. Petersburg. The Russian imperial arms are emblazoned in the center of the tureen's lid, beneath the finial, a gilded statuette of a cross-legged, turbaned man.

These two features perfectly illustrate Du Paquier's brilliant integration of flat, painted decoration with applied three-dimensional forms. Circling the body of the tureen is a modeled garland held in the mouths of grotesque masks, its brightly painted flowers popping from the surface. In contrast, geometrical bands of a type called *Laub- und Bandelwerk* accent the bottom of the tureen and the lid. This decorative motif consisting of infinite variations based on patterns of trelliswork, angled strapwork, and stylized foliage became a virtual signature of the Viennese porcelain. Painted in a distinctive palette of iron red with purple, blue, and green, the designs highlight the manufactory's use of exuberant colors.

THIS PAGE
Tulip vase, Du Paquier porcelain, ca. 1725

OPPOSITE PAGE
Tureen and stand, Du Paquier porcelain, 1730–35; the image below shows the stand only

While sculptural forms like fish handles and seated-man finials are a hallmark of Du Paquier's production, some works take these features to the highest level. One of the most charming is a tankard of 1735–40 (page 3), the handle of which is in the shape of a cooper. Identified by the leather apron he wears under his coat, this craftsman specialized in making barrels that echo the shape of the vessel he holds. Designed to contain beer, Du Paquier tankards often had lids, but since the figure's hands grasp the rim, it is clear that this example never had one. The lively expression of the man, the bold pattern of flowers set off by bands of *Laub- und Bandelwerk,* and the tankard's exceptionally large size make it notable.

Among the rarest of Du Paquier's sculptural vessels is the elephant wine dispenser featured on the magazine's cover, one of three known to survive. A colorfully glazed version, in the Hermitage, is part of an elaborate centerpiece made about 1740 for Anna Ivanovna. That elephant stands above a rotating silver platter on which eight dancing figures hold cups ready to receive wine from the elephant's trunk. The elephant is ridden by a figure of Bacchus, who can be lifted to fill the cavity with wine. The pure white surface of the Frick elephant allows the animal's sculptural details to be clearly seen. Although it is possible that it was prepared as a spare in the event of breakage during firing, close observation reveals that the figure was once cold-painted (meaning paint was applied to the surface of the object, but it was not fired afterward). Elephants were favorites of the czarina, who received one as a gift from Persian emissaries in 1736 and who featured a full-size model in a festival she staged on the frozen Neva River in 1740.

The elephant wine service was among the last of the great works produced by the Du Paquier manufactory. By 1744, its founder was overcome with debt and was forced to sell the factory to Empress Maria Theresa. Over its three-decade history, Du Paquier produced a body of work that was inventive and often whimsical, a truly distinctive voice in the evolution of European porcelain.

On a personal note, it gives me great pleasure to see these works come to the Frick. In 1993, while I was the Eloise W. Martin Curator of European Decorative Arts and Sculpture at the Art Institute of Chicago, Melinda and her sister, Joyce Hill, offered to fund an acquisition in honor of their mother, Eloise. Several suggestions were made, one of which was a group of three exquisite pieces of Du Paquier porcelain that the department was very interested in acquiring. Melinda was smitten with these objects, and—after purchasing the group for the Art Institute—she and her husband,

Paul, began to acquire their own Du Paquier works. As their collection grew, so too did their interest in the history of the manufactory and its production, which led them to underwrite the research for and publication of *Fired By Passion,* a definitive three-volume monograph released in 2009. To celebrate its publication, as the head of the Department of European Sculpture and Decorative Arts at The Metropolitan Museum of Art, I initiated an exhibition drawn from the Sullivans' and the Met's collections *(Imperial Privilege: Vienna Porcelain of Du Paquier, 1718–44).* We are now honored to have this exceptional selection of porcelains enter The Frick Collection thanks to the Sullivans' extraordinary generosity.—*Ian Wardropper, Director*

SPECIAL EXHIBITION

Cagnacci's "Repentant Magdalene"

An Italian Baroque Masterpiece from the Norton Simon Museum

October 25, 2016, through January 22, 2017

Guido Cagnacci's *Repentant Magdalene* (opposite page) is the latest in a series of loans to the Frick from the Norton Simon Museum in Pasadena. This astounding canvas, one of the most unconventional paintings produced in Italy during the seventeenth century, will introduce New York audiences to Cagnacci, a brilliantly unique artist whose work is little known in the United States.

Only four of the artist's works, including *The Repentant Magdalene,* are on view in American institutions. The first painting by Cagnacci to reach the United States, *David with the Head of Goliath,* was acquired in 1962 by the Columbia Museum of Art in South Carolina, as part of the bequest of Samuel H. Kress. Interestingly, Kress bought the canvas as the work of Bernardo Strozzi, in 1955, and it was only in 1959 that it was attributed to Cagnacci. Another version of *David with the Head of Goliath* was purchased by the J. Paul Getty Museum in Los Angeles in 2008, and, just this year, The Metropolitan Museum of Art purchased the fourth Cagnacci in the United States, *Cleopatra* (page 8). *The Repentant Magdalene* was acquired by Norton Simon in 1982 and remains to this day one of the painter's most significant works in any museum. Its presentation at the Frick marks the first time that the work has left California since its acquisition.

OPPOSITE PAGE
Guido Cagnacci (1601–1663), *The Repentant Magdalene,* ca. 1660–63, oil on canvas, Norton Simon Art Foundation, Pasadena

Most of Cagnacci's early life was spent in Romagna, a region in northeastern Italy between the Apennine Mountains and the Adriatic Sea. He was born in 1601, in the small village of Santarcangelo and probably first trained as a painter there. By 1618 he was studying in Bologna, and in the early 1620s is documented living in Rome. His artistic training took place under Ludovico Carracci and Guercino, two of the most important painters active in Bologna and Rome at the time. By the mid-1620s Cagnacci was back in Romagna, where he produced idiosyncratic pictures for religious and aristocratic patrons. He worked mainly in the principal cities of the region (Rimini, Forlì, and Faenza), but also executed commissions for small towns in the area, such as Montegridolfo, Saludecio, and his birthplace of Santarcangelo. For almost ten years, in the 1650s, Cagnacci was based in Venice, before moving in 1658 to Vienna, the imperial capital, where he died five years later.

Cagnacci was infamous in his day for his unconventional lifestyle, and most of the surviving documents that enable us to reconstruct his biography are legal and criminal records. In 1628, he unlawfully eloped with Teodora Arianna Stivivi, an aristocratic widow, but managed to avoid arrest by abandoning her and fleeing town. Later, he was often rumored to be living illegally with attractive young women, who were disguised as male apprentices. He succeeded in convincing one woman to bequeath him all of her property, and, on occasion, he was known to travel from city to city under a false name. In Venice, he seemed to have tried to create a new identity for himself, presumably to sever his romantic and legal entanglements in Romagna.

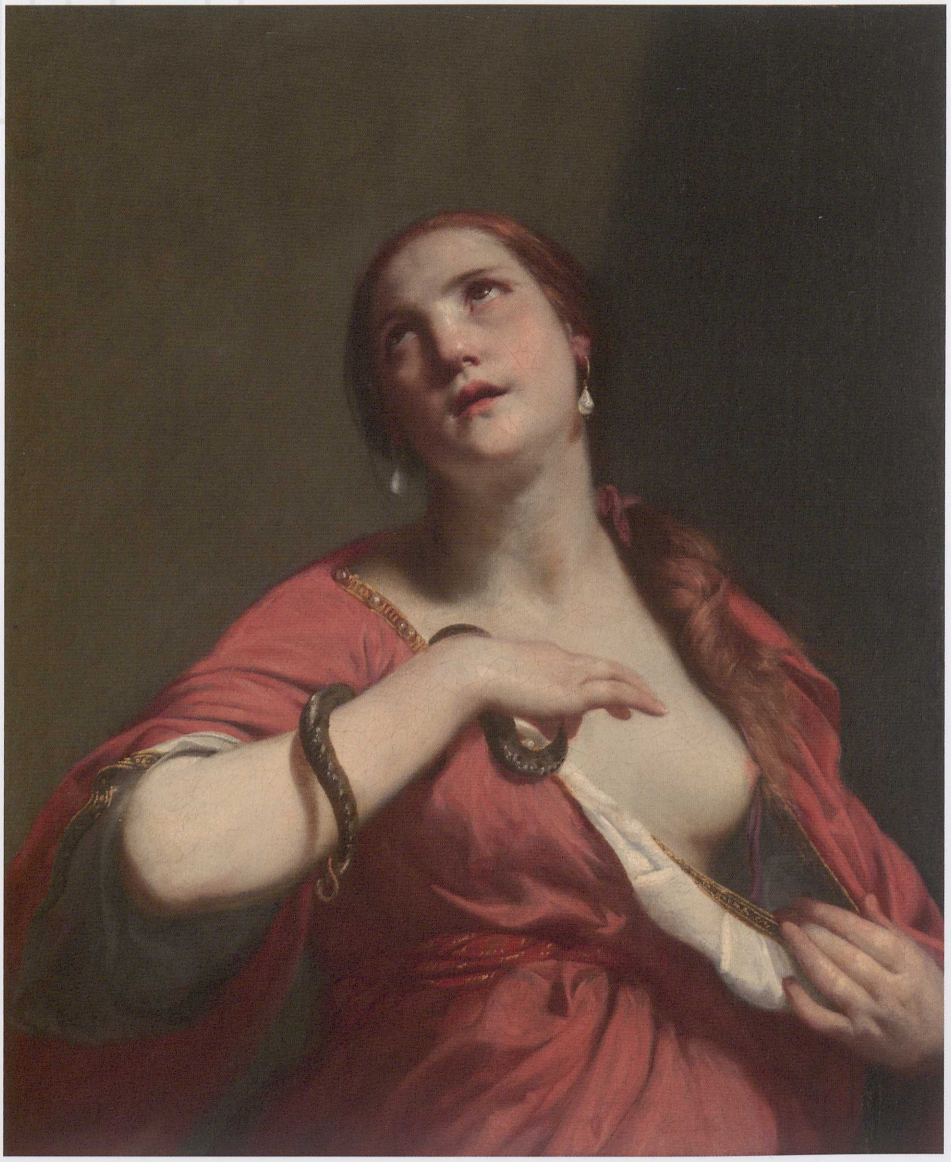
Cagnacci's paintings, mostly religious in subject, are known to scholars for their unashamed, often unsettling, eroticism. Even though his pictorial style was influenced by some of the greatest Italian Baroque painters—the Carracci, Guercino, and Guido Reni—his figurative language remained individual and highly recognizable. Especially after the late 1630s, he developed a particularly distinctive style, partly based on Reni's languid late works. The unconventionality of his paintings meant that during the eighteenth and nineteenth centuries he was almost entirely forgotten, if not in his native area. The rediscovery of Cagnacci's oeuvre took place in Italy in the 1950s, when two exhibitions—in Rimini, in 1952, and in Bologna, in 1959—introduced him to modern Italian art historians and writers. He remained little known outside of Italy, however, and the only exhibitions dedicated to him took place in Rimini, in 1993, and in Forlì, in 2008.

The Repentant Magdalene is Cagnacci's most ambitious canvas and is rightly considered one of his most important works. Highly theatrical in composition, the painting is based on contemporary literary sources and on religious plays inspired by biblical texts. The scene is set in a large room, lit from a window on the left and from a door to the right; the columns and balustrade of the balcony beyond denote the house as an aristocratic residence. A terracotta pot on the balustrade holds a carnation plant, the flowers of which have yet to blossom. The room is richly decorated, with

a tiled floor, an Eastern carpet, and three red and gold damask cushions.

The event depicted in this elegant space is an episode from the life of Mary Magdalene, the courtesan who gives up her sinful life and converts to Christianity, following her encounter with Christ in the temple. At the center of the composition, a repentant Mary is shown on the floor, having apparently discarded her luxurious clothes and jewels. Her face is reddened by remorse, and her body is barely covered by a white sheet. Her cast-off belongings are strewn on the floor around her, carefully "arranged" by Cagnacci into a beautiful still life. Martha, the Magdalene's sister, has found her in this state. Simply dressed, Martha sits on a cushion, calming Mary. Behind them, two distraught servants are leaving the room after having witnessed their mistress' emotional scene. Cagnacci has included two allegorical figures to the left. A standing angel, its hair blown by the same divine wind that ruffles its wings, banishes a levitating devil, complete with horns and tail, which lurches toward the window as it flees the room. The combatant figures represent Virtue and Vice as they battle for Mary's soul at the moment she chooses to embrace her virtuous new Christian life.

It is likely that *The Repentant Magdalene* was painted in the early 1660s in Vienna for Emperor Leopold I. Sometime in 1660–61, Cagnacci wrote to Francesco Gionima, his



THE METROPOLITAN MUSEUM OF ART

ABOVE
Cagnacci, *Cleopatra*, ca. 1645, oil on canvas, The Metropolitan Museum of Art, New York

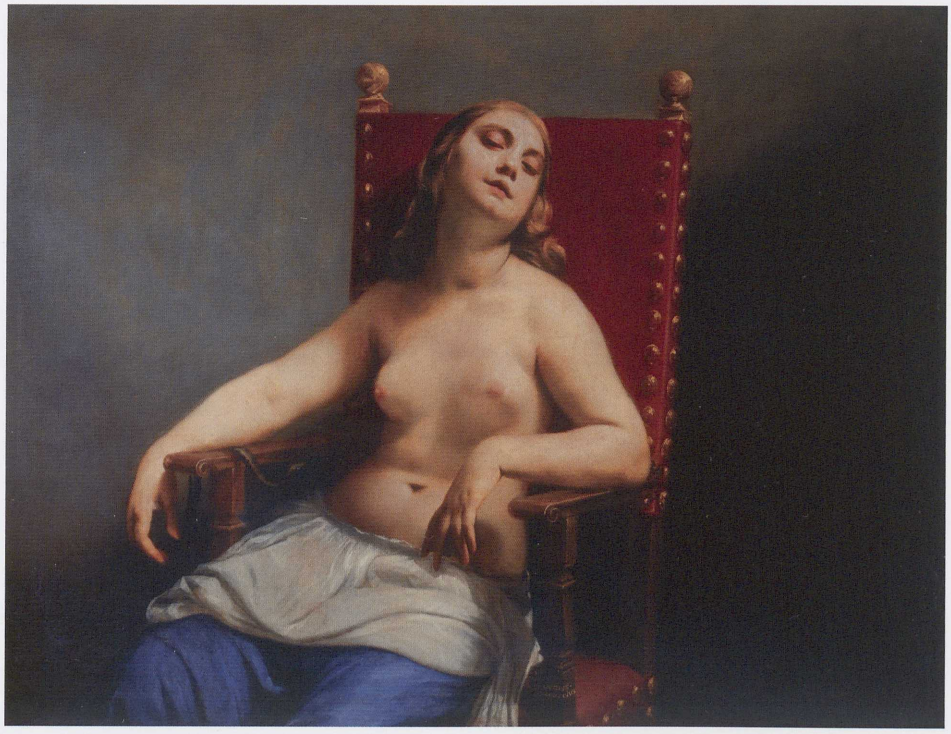
OPPOSITE PAGE
Cagnacci, *Cleopatra*, ca. 1660–63, oil and canvas, Pinacoteca di Brera, Milan

pupil and assistant in Venice, explaining that it was no longer possible for him to visit that spring, as he had planned: "I cannot come [to Venice] anymore after Easter, because His Imperial Majesty has asked that I promise to make him a painting of the repentant Saint Mary Magdalene, with four full-length figures."

One of the most common criticisms of Cagnacci within Venetian artistic circles was that he was capable of painting only individual figures, half-length. While in Venice and Vienna he had, in fact, produced a large number of such paintings, including *Cleopatra* (opposite page), now in the Pinacoteca di Brera in Milan and one of his best-known works in Italy. (Coincidentally, the Pinacoteca di Brera's *Cleopatra* will be traveling from Milan to New York this winter, where it will be on view at the Italian Cultural Institute from December 3 through January 19.) Several of Cagnacci's contemporaries—the painter Pietro Liberi and art critic Marco Boschini, among others—had viciously condemned his work, and the artist's move to Vienna may have been in response to the hostile reception of his production in Venice.

Cagnacci, in his letter to Gionima, described his plans for the full-length figures he intended to include in *The Repentant Magdalene,* remarking with bitter sarcasm, "and because I cannot paint feet, it would be better if Cavalier Liberi could come and paint them himself." This commission from the emperor was clearly an important opportunity for Cagnacci to prove himself. With his *Repentant Magdalene,* Cagnacci not only demonstrated that he could paint legs and feet (and shoes), but he produced a remarkable masterpiece. It cannot be a coincidence that the painter chose to sign this painting, in the bottom right corner, as GVIDVS CAGNACCIVS INVENTOR, underscoring the compositional ambition of the work.

Regrettably, there are no surviving accounts describing how his contemporaries responded to this fantastic painting. Although the canvas had been commissioned in Vienna by Emperor Leopold I,



by 1665 it was in Italy, in the collection of Carlo II Gonzaga, Duke of Mantua, at his villa, La Favorita, outside Mantua. The ducal family was closely related to the emperor: Carlo II was married to Leopold's cousin, Isabella Clara of Austria, and the emperor's stepmother was Eleonora Gonzaga, Carlo's sister. *The Repentant Magdalene* may have been a diplomatic gift for the Duke of Mantua or may have been acquired by him from Leopold I. In 1711, it was first documented in the possession of the Bentinck family in England, originally at Bulstrode House, Buckinghamshire, and then at Welbeck Abbey, in Nottinghamshire. It remained at Welbeck until 1981, when Lady Anne Bentinck put the canvas up for auction at Christie's in London.

Cagnacci died in Vienna in 1663. In a letter written that same year, Monsignor Giacomo Villani praised Cagnacci's artistic accomplishments in Rimini and melancholically concluded that he had been "a painter of good talent, but of ill-fated fortune." Cagnacci left no followers or pupils to continue and promote his distinctive style, and this is probably one of the reasons that his work was consigned to the virtual obscurity it languished in until fairly recently.

In the catalogue of the 1952 exhibition, the Italian art historian Cesare Gnudi wrote about two large canvases that Cagnacci had painted in 1642–44 for the Cathedral of Forlì. His lyrical description of these works could apply to most of Cagnacci's paintings, including *The Repentant Magdalene*:

> [They possess] a sensuous beauty, an exuberant life that expands into a spectacular vision, a magnificent and joyful ballet; a world that delights itself in an enchanted game of brilliant colors, of dazzling lights, of sounds, and at the same time discovers a reality which is closer and more earthly, a new, much abbreviated, relationship with nature: all of these, we have seen, are typical seventeenth-century notes, but expressed in such singular form that it can be easily said that they add a new accent to the history of Italian painting.

Cagnacci's main achievement rests in his curious and somewhat inexplicable amalgamation of different styles, which resulted in a very specific and recognizable artistic language. Too often our knowledge of Italian seventeenth-century painters is limited to the artists who worked in large and significant cities, including Rome, Bologna, and Naples. A number of important artists, however, were active in what have traditionally been considered more provincial centers, like Romagna. Guido Cagnacci is one such example. It is only by becoming familiar with the larger landscape of Italian Baroque art that we can reach a more balanced and, ultimately, more interesting view of the art of the period. The loan of *The Repentant Magdalene* to The Frick Collection (as well as Cagnacci's paintings of Cleopatra at The Metropolitan Museum of Art and, this December and January, at the Italian Cultural Institute) offers a perfect opportunity to do so.—*Xavier F. Salomon, Peter Jay Sharp Chief Curator*

"Cagnacci's 'Repentant Magdalene': An Italian Baroque Masterpiece from the Norton Simon Museum" was organized Xavier F. Salomon, Peter Jay Sharp Chief Curator, The Frick Collection. Principal funding for the exhibition is generously provided by the Robert H. Smith Family Foundation. Major support for the exhibition and the accompanying book, "The Art of Guido Cagnacci," is provided by Fabrizio Moretti, with additional support from Mr. and Mrs. Michael J. Horvitz, Ayesha Bulchandani, and Mark Fisch and Rachel Davidson.

SPECIAL EXHIBITION

Pierre Gouthière

Virtuoso Gilder at the French Court

November 16, 2016, through February 19, 2017

The chaser and gilder Pierre Gouthière was one of the greatest French artists of the eighteenth century. Using dozens of specialized tools, he created various patterns and textures on cast metal objects before gilding them. Although these were often utilitarian items such as clocks, wall lights, and doorknobs, in his hands they took on the appearance of finely worked gold. His chasing and gilding techniques were so exceptional that his creations commanded amounts equal to, and sometimes greater than, those asked by the most talented painters and sculptors of the era. The exhibition *Pierre Gouthière: Virtuoso Gilder at the French Court* assembles for the first time twenty-one of his masterpieces, most of them never before seen in New York.

Almost nothing is known of Gouthière's early life, except that he was born in 1732 in the Champagne region of France, where his father was a master saddler. His training mostly took place in the Paris workshop of the chaser-gilder François Ceriset, who died in 1756. Two years later when Gouthière became a master, he took over his former patron's workshop and also married his widow, Marie-Madeleine Henriet.

At the beginning of his career, Gouthière carried out a considerable amount of work for François-Thomas Germain, the silversmith to the king, who certainly played a role in his early success. Gouthière famously made the gilt-bronze mounts for two incense burners and a vase (page 14), which were purchased in 1764 in the Parisian workshop of Germain by the Polish merchant Casimir Czempinski, on behalf of Stanislas-August Poniatowski, an art connoisseur and the future king of Poland. Gouthière claimed their authorship in an undated letter he and the silversmith Jean Rameau boldly wrote to the Polish sovereign to circumvent Germain:

> [We take] the liberty of very humbly representing to Your Majesty that, for a long time, we have both been running the works of Germain, silversmith to the king of France; the former for gilding and chasing, being the only one to possess the color in which Your Majesty's works are gilded, and the latter, for silversmithing; . . . and [we] dare to assert that Germain, who appeared to be their author, was absolutely incapable of making them, or indeed of bringing them to perfection . . .

Gouthière's collaboration with Germain put him in contact with the silversmith's dazzling clientele, thereby giving him the opportunity to expand his business. Unfortunately, no other works by Gouthière from this period are known. Gouthière's output during the second half of the 1760s is more familiar to experts, largely because he signed and dated a handful of pieces in 1767, including two ewers and a small clock in the exhibition. Like most bronze-makers, Gouthière did not sign his work, except in 1767 to celebrate his appointment as gilder to the king, which he received on November 7 of that year "on the basis of testimony . . . as to the intelligence, ability and integrity of Mr. Gouthière, merchant gilder in Paris."

During the next twenty years, Gouthière collaborated with several celebrated architects, who provided him with innovative neoclassical models that he masterfully interpreted into extravagantly rich and exuberant

MICHAEL BODYCOMB

RIGHT
Side table, 1781, *bleu turquin* marble supplied and carved by Jacques Adan (ca. 1723–1795), with gilt-bronze mounts by Pierre Gouthière (1732–1813), after a design by François-Joseph Bélanger (1744–1818) and Jean-François-Thérèse Chalgrin (1739–1811), The Frick Collection. The detail on the opposite page shows the beauty of Gouthière's chasing and gilding techniques.

JOSEPH GODLA

ABOVE, RIGHT
Vase (one of a pair), ca. 1770–75, alabaster probably carved by Augustin Bocciardi (ca. 1729–1797) or Pierre-Jean-Baptiste Delaplanche, with gilt-bronze mounts by Gouthière, after a design by Bélanger, private collection. A detail of the vase appears above.

OPPOSITE PAGE, TOP
Pair of firedogs by Gouthière, 1777, gilt bronze and blued steel, Musée du Louvre, Paris

OPPOSITE PAGE, BOTTOM
Knob for a French window by Gouthière, ca. 1770, gilt bronze, after a design by Claude-Nicolas Ledoux (1736–1806), Musée des Arts décoratifs, Paris

gilt-bronze objects. His clientele comprised the powerful and wealthy members of Louis XV's and Louis XVI's courts, including Louis XV's mistress, the Countess Du Barry. By 1772, Gouthière was known as the "very famous [gilder], the one who worked for Mme Du Barry" and was described as such in the directory of the best craftsmen working in Paris assembled by Colonel St. Paul of Ewart, secretary and later diplomatic envoy to the king of England.

Gouthière's commissions for Madame Du Barry included the knob for a French window (opposite page, bottom) that he made for the countess's pavilion at Louveciennes, one of France's most lavish eighteenth-century buildings, designed by the architect Claude-Nicolas Ledoux. The knob can no longer be appreciated in its original setting, as the pavilion's interior decoration was removed and sold to various collectors after the French Revolution; however, rare elements like it, made for the pavilion's Salon en Cul-de-Four (as well as Jean-Honoré Fragonard's Progress of Love, painted for the same room and now in The Frick Collection), attest to Louveciennes's former glory. Each myrtle leaf, a symbol of the goddess Venus, is rendered in exquisite detail, forming a sort of lacework that contrasts with the smooth surface of the interlinked *D* and *B*, the royal mistress's initials. The knob alone confirms the recollections of the painter Élisabeth Vigée Le Brun, who, writing in the 1830s about her time

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spent in Du Barry's residence decades earlier, recalled that the "salon was ravishing... the chimneypieces, the doors, everything was fashioned in the finest possible way; even the locks could be admired as masterpieces of the goldsmith's art."

When the fourteen-year-old Marie Antoinette arrived at Versailles, in 1770, she was surprised to learn of her grandfather-in-law's official mistress, who had apartments near those of Louis XV in each of the royal palaces and owned such an extravagant private residence as well. The rivalry between the future queen and Madame Du Barry is notorious, dividing the court of France between the pro-Marie Antoinette camp and those who preferred flattering Madame Du Barry. Gouthière managed to work for both. In 1777, he was asked to create several items for Marie Antoinette's small Cabinet Turc at the Château de Fontainebleau. This prestigious commission included a pair of firedogs, a chimneypiece, a chandelier, a pair of wall lights, and a shovel and tongs with handles described as being in the shape of "African heads." Only the firedogs (above) and the chimneypiece (still *in situ* at the Château de Fontainebleau) have survived. A firedog is the decorative façade of an andiron, a metal support that holds burning wood in a fireplace. The design of these examples, in the shape of seated dromedaries, was in keeping with the oriental theme of the Cabinet Turc, which was meant to transport the queen into a world of fantasy, sensuality, and refinement. The bases are adorned with an elegant arabesque frieze characteristic of the neoclassical style favored by the queen.

LES ARTS DÉCORATIF/CYRIL BERNARD

In addition to the king and his mistress, Gouthière's clientele comprised other wealthy members of the royal court. He produced some of his masterpieces for Louis-Marie-Augustin, the Duke of Aumont, who directed the Menus-Plaisirs et Affaires de la Chambre du Roi, an administrative body of the king's household that managed the monarch's personal effects and organized his entertainment, creating sets for theatrical productions and significant occasions such as marriages and funerals. The artists employed by the Menus-Plaisirs were free to develop new ideas without constraint, and their workshops were the locus for the genesis of new fashions. The Duke of Aumont employed several artists from the Menus-Plaisirs (including Gouthière) to create objects for his personal cabinet of curiosities, housed in his sumptuous residence on Place Louis XV

in Paris, now the Hôtel Crillon, Place de la Concorde. The cabinet was renowned among connoisseurs for its exquisite antique marbles, mounted porphyry, Asian porcelain, and gilt-bronze objects.

For about ten years beginning around 1770, Gouthière created for Aumont unique objects after designs by the duke's favorite architect, François-Joseph Bélanger (also from the Menus-Plaisirs), including the mounts for the pair of alabaster vases illustrated on page 12. So perfectly did Gouthière capture the density and variety of a laurel branch laden with berries, they seem to have been cast from nature.

Gouthière also created for Aumont the stunningly beautiful mounts for the vase shown at right, which take the shape of two seated female figures. Though at first glance they seem identical, the one on the left represents a satyr who wears a crown of ivy and holds a branch of the same; the second, a mermaid, bears a crown and garland of laurel. Gouthière's masterful chasing techniques breathe life into their expressions and transform decorative elements into sculptures in their own right. He accentuated his superb chasing with unique gilding techniques, including *dorure au mat*, or matte gilding, which gives a soft hue to their skin and contrasts with the burnished (shiny) elements, such as the fabric draping each.

On a pair of Chinese vases (originally used as garden seats), Gouthière created for the Duke of Aumont mounts after a complex design by Bélanger (page 16). Bélanger's composition of arabesques, snakes, and harpies was considered the height of fashion in the 1780s, and Gouthière's gilt-bronze interpretation of the architect's design shows his command of the medium. The snakes' backs are chased to create the illusion of small scales, while their bellies feature larger scales to imitate the skin of a live snake. Although bronze-makers usually attached their mounts to porcelain by drilling holes in it, Gouthière once again demonstrates his virtuosity by creating mounts that fit securely on the vases without piercing the fragile ceramics.

Several of Gouthière's most impressive works were commissioned by Louise-Jeanne de Durfort, Duchess of Mazarin, a faithful client who was the daughter-in-law of the Duke of Aumont and heiress to the vast Mazarin fortune. Most of the objects made for her by Gouthière were intended for the gallery-salon of her residence on the Quai Malaquais in Paris (since razed and now the site of the École des Beaux-Arts).

The Frick Collection's table (page 10)—commissioned by the duchess in 1781 and the inspiration for this exhibition—is a masterpiece. The mask at the center of its entablature is one of the most beautiful faces ever to have been created in gilt bronze. Its fine features follow the classical canon then in fashion, but instead of the rigidity or coldness of some models inspired by

ANDRZEJ RING, LECH SANDZEWICZ

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LEFT
Vase and two incense burners, 1764, faux porphyry carved by Jean-François Hermand, with gilt-bronze mounts by Gouthière, Royal Castle, Warsaw

RIGHT
Vase, ca. 1775–80, green Greek porphyry possibly carved by Bocciardi or Delaplanche, with gilt-bronze mounts by Gouthière, after a design by Bélanger, Musée du Louvre, Paris

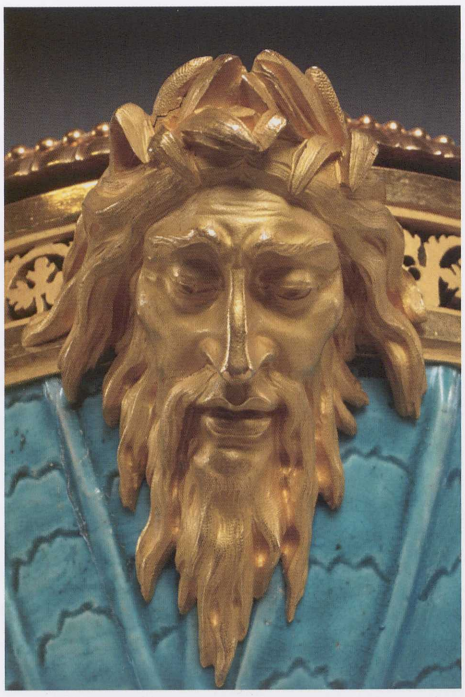
JOSEPH GODLA

ABOVE
Vase (one of a pair), Chinese porcelain, eighteenth century, with gilt-bronze mounts by Gouthière, 1782, after a design by Bélanger, Musée du Louvre, Paris

OPPOSITE PAGE
Pot-pourri vase (one of a pair), Chinese porcelain, eighteenth century, with gilt-bronze mounts by Gouthière, ca. 1770–75, Musée du Louvre, Paris. The detail shows a bearded river god on the back of the vase.

Greco-Roman examples, it is animated by eyes that look to the right under slightly lowered eyelids and a mouth that expresses a pensive self-confidence. Is it a young man or a beautiful woman? Gouthière's 1781 invoice refers only to a "head." It is placed between two *thyrsi* (a staff topped with a pinecone and entwined with ivy, usually carried by Bacchus) and surrounded by ivy leaves (a living allegory of the Roman god's eternal youth), thus Bacchus springs to mind; the braids and pearls suggest a female, however. Either way, he or she is deep in thought. The hair—a tour de force in itself—is wavy, arranged into curls or plaited into braids that intermingle with a strand of pearls and branches of ivy. Both the branches and the veins of the ivy leaves are irregular, presenting an appearance so natural they seem to be actual specimens dipped in gold. Adding further refinement to the leaves, Gouthière employed a technique called *dégraissage,* or "paring back," in which he reduced the thickness of the metal on the edges and sides to render it more delicate. The leaves are matte gilded, while the fruit is burnished to emphasize the contrast between matte and shiny surfaces. The daring design (with some leaves overlapping others) and the lightness achieved through *dégraissage* are admirable.

In the 1770s and 1780s, the elite of Paris were eager for Gouthière's work. Jean-Baptiste-Charles-François, Marquis of Clermont d'Amboise, owned a pair of swan pot-pourri vases by Gouthière (opposite page) that he may have commissioned in the early 1770s before he left for the court of Naples, where he served as ambassador from 1775 to 1784. Achieved by employing a range of treatments of the bronze, the naturalism of the swans is particularly impressive. Their flashing eyes express fury: as if about to attack, they raise their wings on either side of the porcelain pots. Their aggressive posture is also indicated by their slightly open beaks, which are edged with burnished gold. The shape of their beaks identifies these birds as mute swans,



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a species common in Europe. On the back of the vase, Gouthière has created a bearded river god with bulrushes entwined in his thick hair (above).

Despite Gouthière's success, a series of financial setbacks—including enormous sums owed to him by the Duchess of Mazarin and the Duke of Aumont, who died in 1781 and 1782, respectively—forced him to declare bankruptcy in 1787. He worked very little after that and died in poverty on June 8, 1813. With this exhibition, the public finally will be introduced to this incomparable chaser-gilder, who has long been lauded by collectors, critics, and art dealers alike as one of the most important artists of the period.
—*Charlotte Vignon, Curator of Decorative Arts*

"Pierre Gouthière: Virtuoso Gilder at the French Court" was organized by Charlotte Vignon, Curator of Decorative Arts, The Frick Collection. The exhibition is supported by the Michel David-Weill Foundation, Barbara and Brad Evans, the Selz Foundation, and an anonymous gift in memory of Melvin R. Seiden, with additional contributions from Alfredo Reyes of Röbbig Munich and Edward Lee Cave.

The exhibition is accompanied by a catalogue, the first major study on Gouthière since 1912 and the only comprehensive volume about the artist published in English. It includes detailed entries of forty-nine works positively attributed to Gouthière and five essays that examine his life, career, clientele, and techniques. Principal authors are Christian Baulez, former Chief Curator at the Musée de Versailles, and Charlotte Vignon, Curator of Decorative Arts at The Frick Collection and the exhibition's organizer. Also available in French, the catalogue can be purchased in the Museum Shop or ordered online at frick.org/shop.

Following the exhibition's presentation at the Frick, many of the objects will travel to Paris, where a version of the show will be on view at the Musée des Arts décoratifs from March 15 through June 25, 2017.

EXTENDED LOAN

Francesco Guardi's

View of the Villa Loredan at Paese

Shortly after the death of the British diplomat John Strange, in 1799, his collection of paintings was auctioned at the European Museum, on King Street in London. Among the four hundred and thirty-six canvases sold, fifteen were by the Venetian painter Francesco Guardi, who was celebrated for his *vedute,* small paintings of Venice that were popular with English tourists visiting Italy on the Grand Tour. Although Guardi's paintings typically captured water views of his native city, in the early 1780s he painted for Strange a set of four works depicting country villas and the garden of a Venetian palazzo. One of these—*View of the Villa Loredan at Paese* (opposite page)—is on long-term loan to the Frick, where it currently can be seen in the Ante Room.

Both Strange and Guardi were key figures in Venice during the second half of the eighteenth century. Guardi was the most eminent member of a family of artists from that city; his father, Domenico, his brothers Giovanni Antonio and Nicolò, and his son Giacomo were also painters. The family was so rooted in Venetian artistic circles that Francesco's sister, Cecilia, married Giambattista Tiepolo. Following in the footsteps of the older Canaletto, Guardi created paintings of Venice that were immediately recognizable by their elegant and sketchy brushstrokes. He worked throughout his career for an international clientele, and one of his greatest admirers was John Strange.

Born in 1732, Strange was educated in the sciences at Clare College, Cambridge, and between 1774 and 1786 he served as the British Resident (effectively the ambassador) to Venice. He moved there with his wife, Mary Ann Gould, and quickly became one of the central figures of the city's international intellectual community. In addition to being a diplomat, Strange was an antiquarian, geologist, and collector. He assembled a staggering collection of natural history specimens, antiquities, paintings, drawings, and prints. He also had a substantial library. Among the paintings he acquired were canvases by Venetian Old Masters including Giorgione, Titian, Tintoretto, and Paolo Veronese and contemporary artists such as Tiepolo, Canaletto, Rosalba Carriera, and—above all—Guardi. Like other British diplomats in Venice before him, Strange was active both as a dealer (recommending Guardi to other international patrons) and as a collector.

In 1913, Henry Clay Frick acquired two *vedute* by Guardi, both of which had been commissioned by Strange in the 1770s. One, *Regatta in Venice,* among the most characteristic works by the painter, depicts a gondola race on the Grand Canal. Its pendant, *View of the Cannaregio Canal,* shows Palazzo Surian-Bellotto (at the time the residence of the French ambassador), with the Ponte dei Tre Archi to the left. Both paintings remained in the Frick family until 1984, when Helen Clay Frick bequeathed them to The Frick Collection. Since then, they have been displayed in the Reading Room of the Frick Art Reference Library.

RIGHT
Francesco Guardi (1712–1793), *The Garden of Palazzo Contarini dal Zaffo,* late 1770s, oil on canvas, The Art Institute of Chicago, gift of Marion and Max Ascoli Fund

OPPOSITE PAGE
Guardi, *View of the Villa Loredan at Paese,* ca. 1780, oil on canvas, private collection, on loan to The Frick Collection

MICHAEL BODYCOMB

The canvas on loan to the Frick depicts the Villa Loredan in Paese, a small town west of Treviso, on the road to Castelfranco Veneto. (Its pendant, in the Wrightsman Collection in New York, describes the back of the villa and its garden.) The house was built by the architect Giorgio Massari around 1719 for the Loredan family, in the Palladian style typical of the area. Before 1779, Count Gerolamo Antonio Loredan sold the building to Marchese Giuseppe de Canonicis, who rented it to Strange soon after he moved to Venice, for use as his country residence. For two days in 1777, Strange hosted there the Duke of Gloucester (the younger brother of George III) and subsequently renamed the house Gloucester Lodge in honor of his royal guest.

Another painting in the series commissioned by Strange depicts the Villa Pisani Sagredo, which stood immediately to the right of the Villa Loredan. Known as *Villa del Timpano Arcuato* for its prominent arched pediment, the work is in a private collection, on loan to the National Gallery, London. The fourth (opposite page) represents the gardens of Palazzo Contarini dal Zaffo in Venice, although it is not clear how the Contarini's garden is related to Strange or the three views of the Paese villas.

The four canvases were sold *en bloc* at the Strange auction and remained together until 1941, when they were dispersed at the sale of Viscount Rothermere's collection. Because of the significance of their patron and the fact that the scenes were unusual for Guardi, they have long been among the artist's most sought-after works.

The painting on loan to the Frick shows the façade of Strange's villa, with its prominent gate and extensive grounds. To the left of the main building is the villa's *barchessa*, a utilitarian structure, typically used to store grain. Behind it is the roof of the Villa Pellegrini, constructed in 1778. A group of aristocrats populate the scene, elegant men and women dressed in French fashion, with their small dogs. Almost in the center, providing a stark contrast, are two street urchins. Guardi's painting provides a lasting image of the Villa Loredan; unfortunately, the structure was demolished before 1833, and only its *barchessa* survives today.—*Xavier F. Salomon, Peter Jay Sharp Chief Curator*

Please visit our Web site at frick.org to see a complete listing of current programs as well as upcoming events.

Member Events

There are a number of exciting member events planned for this season. For more information, email members@frick.org.

Monday, November 14, 6:00 to 7:30 p.m.
Preview and Opening Reception
Celebrate the opening of *Pierre Gouthière: Virtuoso Gilder at the French Court.*
Exclusively for Contributing Young Fellows, Contributing Fellows, and above.
RSVP to rsvp@frick.org.

Tuesday, November 15, 12:00 to 4:00 p.m.
Member Preview Day
See *Pierre Gouthière: Virtuoso Gilder at the French Court* before it opens to the public.
For all members.

Tuesday, November 22, 6:30 to 8:00 p.m.
Members' Evening Viewing
The Frick stays open late for Contributing Friends and above to view the special exhibition *Pierre Gouthière: Virtuoso Gilder at the French Court.*
RSVP to members@frick.org.

Tuesday, December 13, 6:30 to 8:30 p.m.
Holiday Cheer
Director Ian Wardropper and the Trustees host a reception on the mansion's second floor, exclusively for Supporting Young Fellows, Supporting Fellows, and above.
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For programs exclusively for Fellows and Young Fellows, visit frick.org/fellowscalendar. To learn about becoming a member of the Director's Circle, contact Karaugh Brown, Associate Director for Individual Giving, at brownk@frick.org.

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Enjoy free museum admission and programs on the first Friday evening of most months. *For additional dates, visit frick.org/firstfridays.*

Fridays, November 4 and December 2
6:00 to 9:00 p.m.

Principal support for First Fridays is provided by the Stavros Niarchos Foundation with major funding from Tai-Heng Cheng and Cole Harrell and the Gilder Foundation. First Fridays also are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Lectures

Lectures are free. Selected lectures are webcast live and archived for future viewing at frick.org/live.

Wednesday, October 26, 6:00 p.m.
Porcelain Rooms from Amalia von Solms to Arlene Shechet
Meredith Martin, New York University and the Institute of Fine Arts

Wednesday, November 2, 6:00 p.m.
Objects of Fashion and Seduction: Mounted Asian Porcelains and Lacquers
Rufus Bird, The Royal Collection Trust

Wednesday, November 16, 6:00 p.m.
Pierre Gouthière: A Virtuoso Rediscovered
Charlotte Vignon, The Frick Collection

Wednesday, November 30, 6:00 p.m.
Travels with Cagnacci
Xavier F. Salomon, The Frick Collection

Wednesday, January 25, 6:00 p.m.
Madame Du Barry's Enduring Legacy
Benedetta Craveri, Università degli Studi, Suor Orsola Benincasa, Naples

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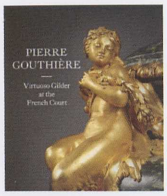

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(in English or French)
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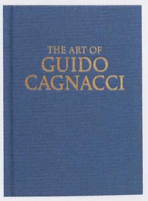

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Sunday, November 20, 5:00 p.m.
Atos Trio, piano

Sunday, December 4, 5:00 p.m.
Joseph Moog, piano, in New York debut

Sunday, January 22, 5:00 p.m.
Phantasm, four violas da gamba

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MICHAEL BODYCOMB

Jean-Honoré Fragonard (1732–1806), detail of *The Lover Crowned*, from The Progress of Love, 1771–73, oil on canvas, The Frick Collection

The Frick Collection

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